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THE SAILORS SONG STUDY.

Edited and Annotated by Frederic Lillebridge.

Burgmuller Op. 109—No. 14.

Andantino con moto. $\text{♩} = 56$.

1 *p* 2 *cantabile* 3 4
5 6 7 8
9 *f* *dim.* 10 *p* 11 12 *mf*
13 *p dolce* 14 15 *mf* 16 *cresc.*
17 *sf* 18 *p* 19 20 *mf*

S 30-2

2

21 *p dolce* 22 23 *mf* 24 *cresc.*

Red. *

rallent. a tempo

25 *f* 26 *p* *dimin.* 27 *Una corda pp* *lusingando* 28

Red. *

29 30 *f* *dimin.* 31 *pp*

Red. *

32 33 34 *f* *dimin.*

Red. *

35 *pp* 36 37 *dimin. e rallent.* 38 *pp*

Red. *

S. 30-2

ANNOTATION.

STUDY BY BURGMULLER.

This study serves a variety of purposes. First and foremost it will familiarize you with the key of A major. Notice the form of accompaniment in the left hand. This accompaniment requires a sidewise motion of the left hand, the little finger playing both the first and second notes of the original pattern of the accompaniment. Of course, where the pattern changes the fingering may change with it, but the pattern is preserved in a large majority of the measures of the piece.

Before going on with our description of the study we wish to say that it is a study in expression, as well as in *legato* playing. The piece so impressed its composer that he gave a title to it, "The Sailor's Song." The study is, therefore, a piece and a very charming one.

Let us examine first the left hand part. The first note is a *staccato* eighth-note, followed by a quarter-note which is held down during the second part of the first half of the measure. The little finger takes the first and second notes and holds the second one through the first group of the measure until, in fact, the thumb has played the E at the top and the downward motion starts. In connection with these notes the pedal is held down until the thumb has played the upper E, when the pedal is released. We have here a species of writing common in piano music, which ought to be a little more closely examined, as the marks do not have meanings precisely in accordance with what the ordinary definitions assign them. Play the *staccato* note with the pedal down; if the pedal is down when the note is played it will continue to sound as if the finger had not left its key. This *staccato* dot means that the finger should quit its key before the expiration of the note, in order to give it time, and pass over to take the next note which is to be played. Consequently, the *staccato* dot here does not imply a *staccato* note. The pedal holds this note and all the other notes during the time it is down, and is only released during the playing of the last two notes of the measure.

We recommend a very careful, delicate performance of this piece, paying particular attention to the slurs and other marks of expression. Be especially careful of the *non legato* notes in the right hand part of measure 3. In measure 4 you see two little grace notes in the right hand part before the note D. The rule is that such grace notes are to be played on the beat. In this instance, however, they could be regarded as belonging to the previous measure and they might be played just an instant before the D. In other words they might be played quickly and lightly before the D, allowing the D to come in simultaneously with the bass note A in the left hand part. Otherwise, if it be preferred to play them exactly with the bass note according to rule, allowance must be made for the pedal which should not be put down until after these notes are played and the D is struck, because the harmony of the measure does not include those two tones. Be careful about holding-tones, and make it a special point that the fingers remain on notes that are held down unless some reason is apparent for removing the finger. In such a case the note or notes should be held with the pedal.

The trill in measures 30 and 34 will consist of twelve notes, beginning with the auxiliary note A and playing four notes against each of the eighths in the left hand part.

Una corda means to use the soft pedal.

Recitation.

1. What is the meaning of the dot over the first bass note in the first measure?
Ans.
2. How are the grace notes in measure 4 played?
Ans.
3. How are the grace notes in measure 23 played?
Ans.
4. The word *lusingando* in measure 27 means "in a flattering manner." What do you think this implies at this place?
Ans.
5. How is the trill in measure 34 played?
Ans.
6. What does *una corda* mean?
Ans.

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